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Other chapters involve pedophilia's universal character; pedophilic behavior in America, the Orient, in Europe and in India; pedophilia and the law, the psychodynamics of pedophilia.

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Reasons wives/husbands practice/oppose fellatio and cunnilingus, oral-genital fantasy-wishes, normal and abnormal techniques, extremes in love/hatred for c/f, prostitutes and fellatio, the compulsive fellatrice, sadism and masochism in oralgenitalism, the oral-erotic wife, teen-aged girls specializing in fellatio, etc. A Monogram book. $3.00.

☐ Entitled Fellatio. By Donald H. Gilmore, Ph.D. Fully illustrated volume, published by Monogram Books. Subtitled "A Study of Normal and Abnormal Oral Sex Behavior."

Chapters are entitled: Normal Erotic Stimulation, Fellatio in History, Oragenital Contacts in Childhood, Teen-Aged Fellatio, Oral Sex in Marriage, Fellatio Techniques, Abnormal Fixations, The Castration Complex, The Urge to Dominate, Obsession, The Prevention of Disease, Bizarre Cases, Guidelines to Normal Sexuality.

Twenty-nine case-histories are included, giving insight into people with marital problems caused by or solved by oral sex practices.

Subjects include: teen-ager girls submitting to fellatio to maintain their virginity, wives seeking divorces for such actions, other wives who seek fellatio out of marriage, kidnapped girls forced to perform fellatio by sex criminals, high school girls indulging in oral sex acts on teachers to obtain passing grades;

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☐ Bestiality in Men & Women

By David O. Cauldwell, M.D. A study of sex relations between humans and animals. Described are the animals used, reactions of both animals and humans, times and places where bestiality was legal, etc.

Case-histories include confessions from both men and women who have practiced sex acts with animals. These include a man and his mare; a 14-year-old girl and her collie; a man and his cow; a sex orgy which included three young women and three Russian wolfhounds.

Other reports include a man's experience in Morocco in which he describes adventures of men, women and children with various animals (including an 8-year-old girl and a dog as well as a woman and a donkey); a lady snake charmer and her pet eel; a married couple who use a dog in their sexual activities and a teen-aged girl and her pony.

An added bonus is a reprinting of A. Niemoeller's Bestiality and the Law, a historical study of bestiality during the past thousand years. Illustrations from many historical sources are included. $3.00.

☐ Pornography

By David O. Cauldwell, M.D. Pornography, like all evil, seems to be in the eye of the beholder. No doubt someone will find evil in this book, probably because it is possible to present today, words and phrases as well as illustrations which would have been suppressed only a few years ago.

Dr. Cauldwell strips away all false notions and impressions regarding the subject and replaces them with facts and logic. Not a single word has been removed from the original printing which successfully withstood attacks by the Post Office to bar it from the mails.

Included in this publishing is a reprinting of an example of classical Japanese erotica—The Nightless City. This, too, is presented in completely unexpurgated form.

The drawings and photos incorporated indicate the varying concepts of pornography, both past and present. Also included are examples of erotic offerings from countries where pornography is legal. $3.00.

☐ Female Masturbation

A new printing of Dr. G. Lombard Kelly's monograph on this generally suppressed aspect of feminine sexuality, as well as studies by other prominent medical men.

Chapters are entitled: Female Masturbation by G. Lombard Kelly, M.D.; Auto-Erotism in the Female by Edwin Hirsch, M.D.; Artificial Erotism by J. Richardson Parke, M.D.; Childhood v. Adult Masturbation by Bernard Bauer, M.D.; Masturbation in Girls by Albert Moll, M.D.; Curing Masturbation With Hypnosis by A. von Schrenck-Notzing, M.D.; Self-Masturbating Girls by Barbara Hoffman.

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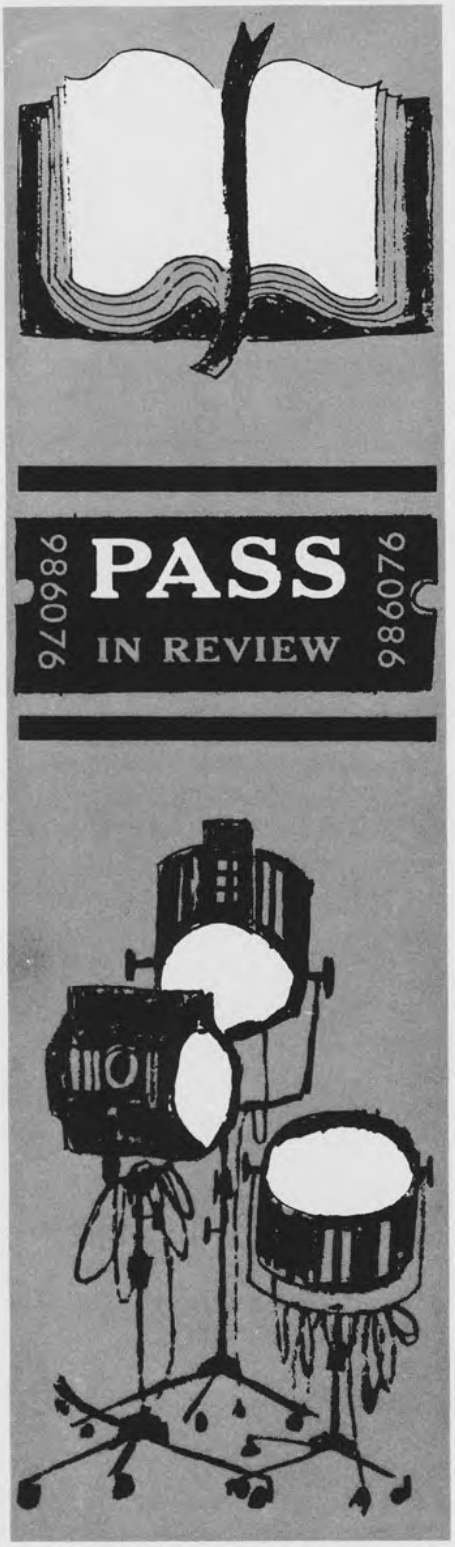


RECORDS

The album title, *Petrucci, First Printer of Music* explains the assortment played by the New York Pro Musica on the new Decca release. Among the selections played with the group's impeccable feeling for the antique is the imposing "Missa Ave Maris Stella," plus three dances by Dalza and other more spirited pieces.

The Goliards—medieval students who celebrated the joys of the lusty life in Latin poetry and song—must have been the archetype of today's flower children. A tasty selection of Goliardic verse, with the original musical settings, is heard on *Carmina Burana* (Telefunken). These lyrics were collected in Germany in the 13th century but were probably written during the previous two centuries. Contralto Andrea von Ramm also plays harp and organetto on the disc and tenor Willard Cobb plays tambourine. Sterling Jones and Thomas Binkley, who transcribed and adapted the material for record, contribute on lute, citole, psaltery, rebec and other medieval instruments. Great fun.

Recorded tape music may be more amusing than musical to you but some way-outs are regarding the tape recorder as an original musical instrument. The technique is used in two selections from *Electronic Music From Norway* (Limelight). The two are "Epitaffio," for orchestra and tape, and "Canon," for chamber orchestra and tape. The results are effective, and achieve a surprising continuity.

"Found music" may be likened to the blotchy creation of a painter who drips colors on his canvas while perched on a ladder. But is it art? you might ask. Maybe for sure is the answer after a listen to *Hymnen* (Deutsche Grammophon), Karlheinz Stockhausen's two-hour musical blotch comprising traffic noises, snatches of national anthems, bird songs, street cries, and recitations from catalogs. Whether he did it to lend credibility to the thing or not, Stockhausen dedicated the four parts to colleagues Pierre Boulez, Henri Pousseur, John Cage and Luciano Berio.

Antal Dorati, new music director of the Washington National Symphony, is known as this country's Bartok specialist. Nowhere has this been more obvious than in the Hungarian-born conductor's reading of two similar compositions for percussion instruments — *Music for Strings, Percussion and Celeste and Sonata for Two Pianos and Percussion* (Mercury). To Dorati's credit, he does not allow the variety of percussive parts to bang and clatter, but uses them as expressions within the whole, not as exclamation points. The London Symphony dispenses with "Music," and pianists Geza Frid and Luctor Ponse are heard in the Sonata.

Live recorded music is almost possible with *Hpschd* (Nonesuch), a conglomeration by John Cage and Lejaren Hiller. One cut, "Knobs," enables the home listener to use his stereo speakers to tune in or out various non-overlapping passages, thus contributing something unique to his own listening. *Hpschd* (that's *harpsichord* with the vowels eliminated) is computer-derived but also has recognizable themes from Chopin, Mozart, Schoenberg and others. An innovation and a clever one.

Shirley MacLaine, with her unusual voice and rare gifts as a comedienne, ranks at the top of musical comedy stars in the cast album of *Sweet Charity* (Decca). Shirley, playing the true-blue bad girl, steals the billing from the likes of Sammy Davis, Chita Rivera and Paula Kelly.

When the Ragtime Society lends a hand to produce a record, you can expect top quality listening and a real contribution to rag discography as well. *The Music of Joe Jordan* (Arpeggio) makes the point and punctuates it with the superb ragtime style of Lois Delano, a longtime friend and student of Jordan. The most familiar tune for most listeners will probably be "That Teasin' Rag," but there are many others just as

good, with a couple of non-rag vintage pops by Jordan too.

The Winter Consort (A&M) starts with leader Paul Winter's sax horn and goes on from there. Would you believe trap drums, cello and marimba? The seven-man outfit, using a dozen assorted instruments, is unlikely but the sound is magical and likeable.

Even the recording industry publicists may be surprised that blues singer-guitarist Johnny Winter is all that their advance write-ups claimed. Johnny landed a recording contract fat enough to choke a saxophone and his first disc, *Johnny Winters* (Columbia) seems to justify it all. His guitar work, supported by a small combo, is hard to beat on such cuts as "Be Careful With a Fool," and "I'm Yours and I'm Hers."

Renewed interest in country blues should provide an audience for Driftin' Slim and his blues band. Slim and his pals exude that authentic down-home flavor without sacrificing neat musicianship and tonal quality. On *Somebody Hoo-Doo'd the Hoo-Doo Man* (Milestone), Slim vocalizes and proves himself a versatile instrumentalist. The set is highlighted by "This World Is None of My Home" and "Jackson Blues."

Elyse Weinberg's initial LP release *Elyse* (Tetragrammaton) poises the new songwriter-vocalist with some of her arresting material. Many of the cuts have a twist-of-fate angle and Miss Weinberg's vocals are successfully varied in a number of styles. Top sounds include "Band of Thieves," "Mortuary Bound," and "Death, Don't Overtake Me."

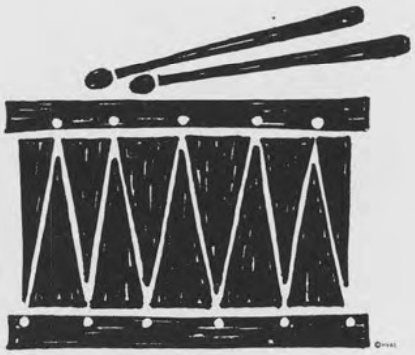
Sinatra doesn't set the style now, as he once did. But receding hairline and all, he manages to adapt to the latest of our changing musical tastes. On *My Way,* another tasteful set on the Reprise label, Frank sings and swings with the Beatles' "Yesterday" and Simon & Garfunkel's "Mrs. Robinson." Incredible.

BOOKS

A Georges Simenon novel can be likened to a Polaroid print. Snap. Peel. There's life in beautiful living color. *The Prison* (Harcourt, Brace & World) is the umpteenth of Simenon's novels and it shows that the years haven't slowed his speed or added an ounce of fat to the spare dialogues. What begins as a conventional murder yarn is a triangular love story with several weird twists.

In her first novel, Hortense Calisher has woven a tapestry of suspense as rich as its metropolitan setting. *The New Yorkers* (Little, Brown)—except for the fact that it all but ignores the black-white controversy—is an appreciable contribution to that elusive achievement, the Great New York Novel. Yet it reveals in all its continuity, the soul of a city, and the heart of the Mannix clan headed by a respected judge and his adulterous wife.

Literature, lacking the physical aspects of painting or sculpture, and needing no skilled performers as does music, is considered by some to be the purest form of art. Writing and words, its only tools and raw materials, are the subject of *Between Life and Death* (Geo. Braziller), a non-novel by Nathalie Sarraute. Although she does not strive to be obscure, Sarraute's work does involve a certain amount of patience on the part of the reader, and a real interest in the creative process as opposed to the creator himself.



A legendary fight in an era when the nation had a passion for prize-fighting is the subject of *The Long Count* (Atheneum). Sportswriter Mel Heimer creates the frenzy which seized the country during the Jack Dempsey-Gene Tunney era of boxing in the 1920's. These two personalities, sharing the headlines with Lindbergh, Queen Marie of Rumania and Sacco and Vanzetti, created box-office history by inspiring American fight fans on five occasions to pay more than $1 million to see two men fight it out. The fighters, their promoters, their fans and the America of their day contribute to an action-packed narrative.

Any serious follower of professional football will appreciate the monumental 575-page *Official Encyclopedia of Football* (Barnes & Co.). The sixth revised edition by Roger Treat includes, for example, a listing of every man who has played major league professional football since 1919. Then there are year-by-year records, rosters of both league's teams, changes in rules, etc. Here is real off-season enjoyment for the football fan.

Jean Genet, the French writer who admitted to devoting his art to the exaltation of evil, can't be all bad. That's one conclusion of a critical appraisal by Philip Thody. *Jean Genet* (Stein & Day) discusses the moral questions prompted by the unsuppressed publication of Genet's works and includes the details of Genet's plays produced here and in Europe, a genuine plus for theatre buffs.

Those endearing Irish qualities—cussedness and lovability—clash in the best storytelling tradition in *A Set of Variations* (Knopf). This collection of 27 stories by Frank O'Connor, edited by his widow, illustrates anew the great O'Connor talent for presenting universal human conflicts localized on the green landscapes of his beloved Ireland.

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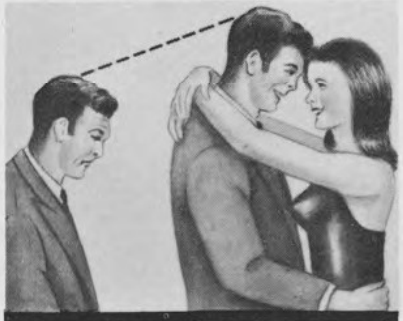

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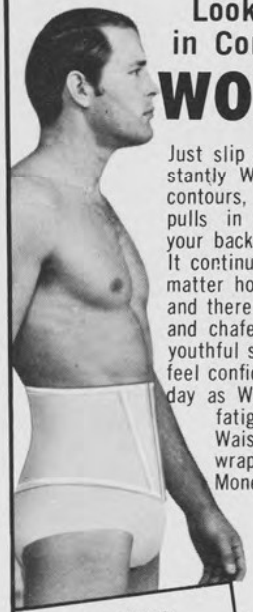

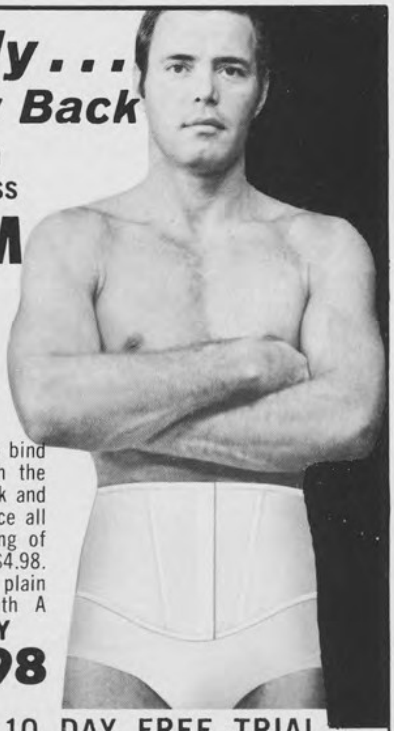

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THE MOVIE CRAZE FOR LESBIAN LOVE

by Frank Thistle

The flood of films dealing with she-she themes still shows no signs of abating, both here and abroad . . .

The two nude women looked like one as they lay entwined on the bed in each other's arms. Pressing their breasts and bellies against each other, they showered each other with kisses. Soon the rapid movements began. The one on top rotated her body with increasing speed, keeping her eyes fixed on the other's face, all the while murmuring sweet nothings. Then a hurricane of sexual urgency seized her. Her bottom wildly oscillated and gyrated with jerks, thrusts and shoves as she frenziedly pressed against her partner with a rapid jogging motion. Suddenly, the girl on the bottom stiffened and became almost rigid. Her arms gripped her female love on top more tightly than ever as a spasm of sexual release shot through her body. Her partner also experienced convulsive vibrations and tremors in rapturous ecstacy.

This episode of lesbian lovemaking didn't take place in the privacy of a bedroom. It occurred on your neighborhood movie screen in "The Killing of Sister George." The movie features the most explicit scene of lesbian lovemaking that has been shown in a major motion picture.

The steamy climax we have described comes in a seduction scene with Coral Browne playing a woman who quite unexpectedly finds herself in a sudden, passionate embrace with Susannah York, the somewhat childish creature who has been sharing an apartment with Sister George, played by Beryl Reid. All three actresses wholeheartedly approve of the scene.

"If I had been to the Gateways, the lesbian bar in London where part of the picture was filmed, before I read the script, perhaps I would not have accepted the role," says Miss Reid. "But I haven't been in a movie for 10 years and I was intrigued with the part. It was a challenge for a character actress which I could not resist. I don't think of it as a lesbian movie; rather it's about the relationships of women." (Continued on next page)

Before Miss York, whose breast is bared, caressed and kissed in *The Scene,* agreed to make it, she asked herself if it was necessary, how necessary, did she believe in it, and did she trust the director.

She says: "The scene develops by accident. The script did not go into its mechanics or choreography. When a scene like that is shot, a director must film more footage than he intends to use. So after it began, we did not know how much would be retained.

"It was difficult for me; I feel humiliated and embarrassed when I'm undressed in public. But sex is a part of the relationships—that of me with Sister George and with Miss Browne. It's not the most important part, but we'd be clearly cheating if we ignored it.

"I found Alice a fascinating character, but it was essential to show the newness of her relationship with Miss Browne, to show what was going to break up her 'marriage' to Sister George. It is a sexual attraction which persuades her.

"As an actress you must come to terms with certain portrayals. It's not that Alice is a lesbian that made her interesting to me, it is that she is oblique, ambivalent. Her flaw is that she has a looseness. She is amoral and bisexual. When she meets Sister George, she thinks of the security she is offered and concludes 'You've got the ingredients I want, if not the shape.' Homosexuals are a part of the fabric of our society. I think the story was important to do."

"The Killing of Sister George" is but one of a dozen or more films that have been released in the past 18 months in the U.S. that deal with lesbianism. And the flood of lesbian love epics shows no signs of abating.

In "Thesera and Isabella," the old story of homosexual love between school chums is related. Theresa is played by Sweden's pouty-lipped Essy Persson and Isabelle by France's blonde, big-eyed Anna Gael. They make love with their clothes on in a toilet cubicle and in the school chapel, and with their clothes off in bed and in the woods. There is also a prolonged bout of autoeroticism and, just for variety, one heterosexual encounter; a voice-over narration explains, in purple prose, what the camera is relentlessly recording.

A few years ago, this kind of film featuring lesbian love would never have played outside the sleazy movie house circuit. Today, however, "Therese and Isabelle" is appearing in the same kind of neighborhood art house that in better days played only first class pictures.

Lesbianism is also the theme in "The Fox," starring Sandy Dennis and Anne Heywood. Adapted from the D. H. Lawrence novel, Hollywood took considerable liberty to turn it into a lesbian exploitation film. It deals with two young women who are trying to support themselves by working a run-down farm in the Canadian wilds.

To make a long story short, a man enters the picture and seduces Ellen (Miss Heywood). After he leaves, Jill (Miss Dennis) uses her femininity deftly and smoothly to console Miss Heywood who sympathetically reacts to her tenderness. Amid comforting murmurs and gentle kisses, a sudden spark of passion ignites between them, and both women find themselves swept into an uncontrollable fury of intimate embraces.

In "Secret Ceremony," even such super stars as Liz Taylor and Mia Farrow indulge in lascivious lesbian love! In the film they play mother and daughter, respectively. The most sizzling scene occurs one night when they are home alone.

Liz is lying in bed half asleep when Mia enters. She consoles Liz and starts massaging her. Slowly, Liz' dress is pushed aside, laying bare her breasts. Mia leans forward and tenderly kisses her shoulders. The kisses become more passionate and then, sport fans, the latent homosexuality of mother and daughter is exposed in incest.

One of the latest lesbian flicks is "99 Women" and it's mighty crude compared to "The Killing of Sister George." It's aimed strictly at the level of mentality of those whose lips move when they read comic books.

The movie falls back on the old women's prison picture plot as a pretext for a little sadism and lots of heavy-handed lesbian sexploitation. The setting is a kind of Devil's Island. Mercedes McCambridge, as a female martinet, presides over the women's prison in a ranting and raving style. And when she isn't yelling, she's locked in a passionate embrace with one of her pretty charges.

What accounts for the new Hollywood film craze for lesbian love?

Say film critic Richard Schickel: "A dozen movies about the gay life may seen a trifle much in one year, but it must be remembered that something like 300 films are released in the U.S. annually. And considering that better than a quarter of Kinsey's female respondents admitted to having had some lesbian experience, 12 films about the subject does not seem excessive—especially when you recall that through all of movie history prior to 1968 the mater remained essentially untouched. Thus, last year could be seen as one in which a certain balance was restored."

Actually, the new boom in movies dealing with lesbian love can be attributed to moviemakers sensing a fast buck for the sake of sensation. Male homosexuality is a subject of distaste for most men and nearly all women. Lesbianism, on the other hand, seems to be a fascinating subject to both men and women. And as long as it remains so, there will be a helleva lot more movies concerning lesbian love. *(continued on page 72)*

PAT

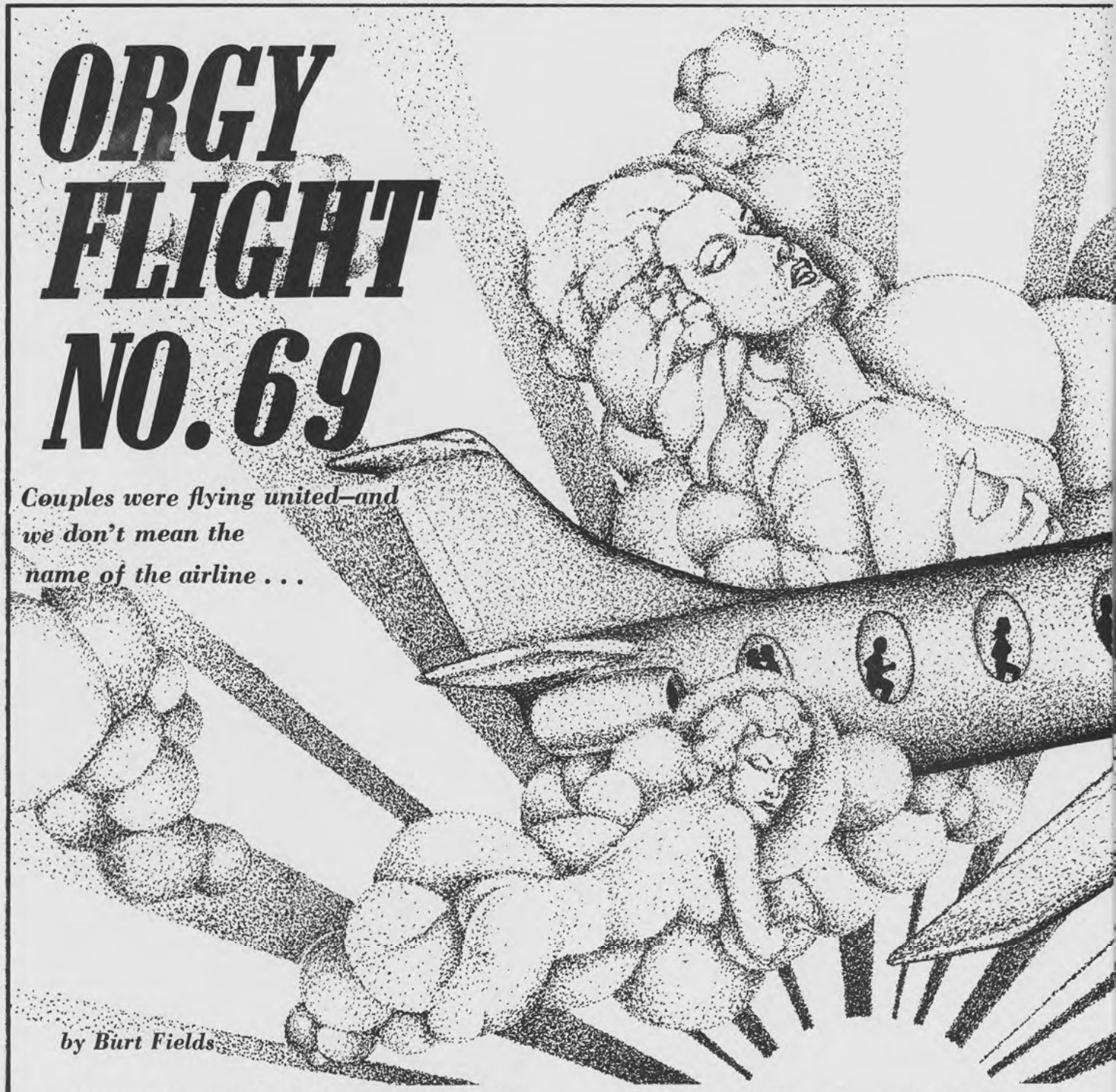
By day a cool, unhurried talented hat designer employed by a leading milliner —by night, a sultry, sensuous exotic dancer and stripper playing in leading clubs and theaters. Yes, that's our Pat. "If you need a hat, come to Pat," she smiles, "that's the gag up at my office." We countered, "if you want to see a strip, watch this pip." She thanked us for the compliment and prepared for our interview. Well, we queried, what's new in women's hats this year? "Frankly, nothing, and I must admit

I pay very little attention to what's new or what's in. I am my own designer and I just go ahead and follow my inclinations. I'm sort of a free-wheeler, my boss says. I also am the same way when I strip. I follow my inclinations. My act changes all the time, according to my moods. I'll make a new move here and there and if I hit on something I like and that seems to strike a responsive chord with the men in the audience, I'll do it again, even though

(continued on page 63)

ORGY FLIGHT NO. 69

Couples were flying united—and we don't mean the name of the airline . . .



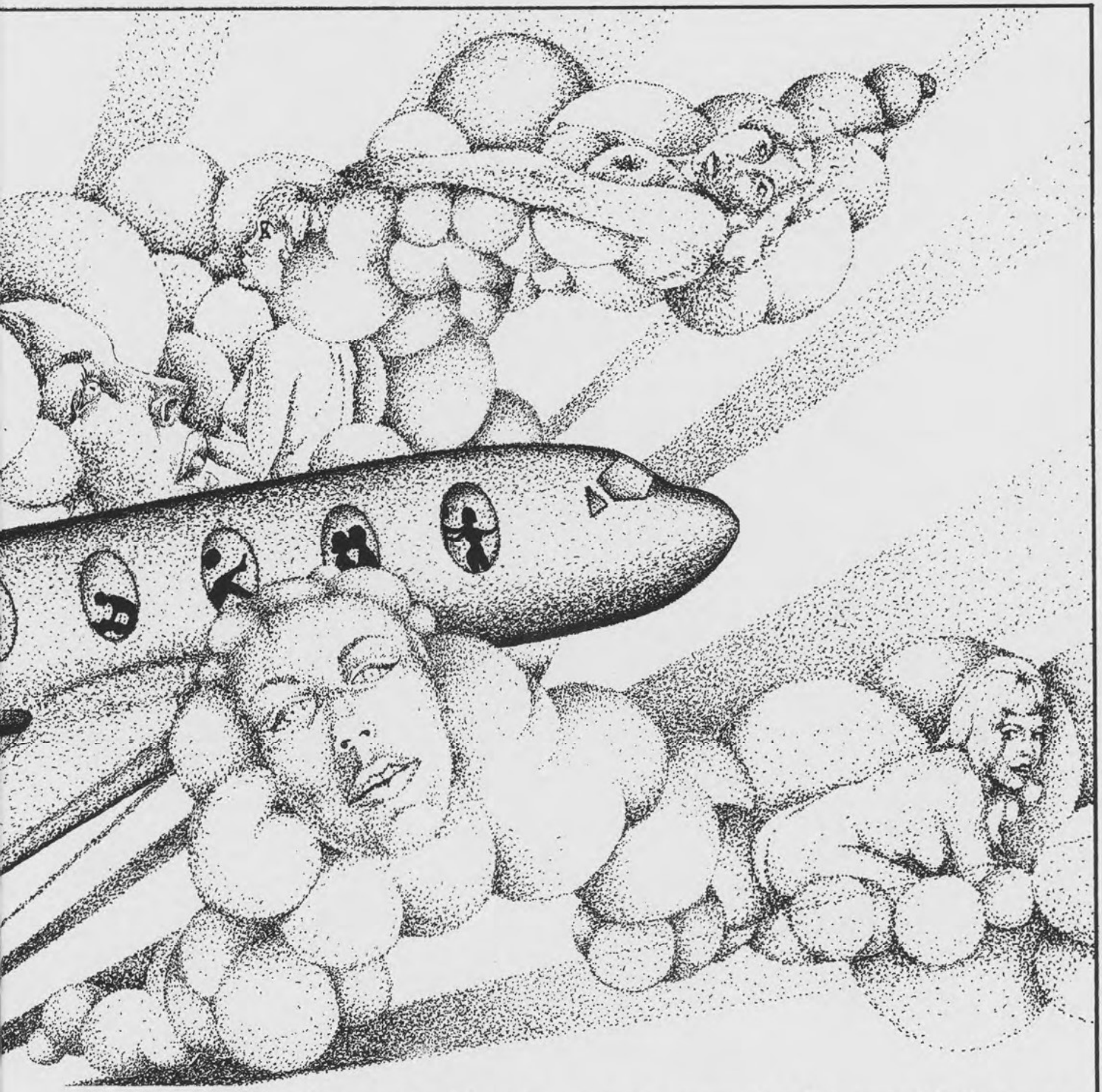
by Burt Fields

I am on the scratched pilot's list of every big airlines in the country since a fateful trip last August from Hawaii when I left the radio intercom on while making passionate love to Maggie, the oversexed stewardess, in my pilot cabin. Our heated dialogue made all the New York tabloids and drew a few dozen letters from women offering to take flying lessons from me any time I felt in the mood. The airline made a taped recording of my goof and a couple of my pal pilots (former pals) got hold of it and my neck goes red every time I hear it replayed on stereo at cocktail parties. I know it by heart. It goes something like this . . .

"What are you giggling about, Maggie?"

"Something funny. Like I wonder what Control Tower would think if they saw me peeling off my clothes right in front of one of their best pilots like this."

"Are you crazy or something, Maggie? Put



those clothes back on. I've got an airliner to fly. Do you want everybody to get killed?"

"No. I want you to put the plane on self automatic pilot. I can't wait for Denver. I [illegible] and get undressed. I'm hi-jacking you, Lar You've got to take me right now. I can't wait!

"Is *this* any way to run an airline?"

"Stop horsing around. Take me, Larry, I'm burning up inside!"

"Baby, you really are stacked. Push down on that automatic pilot control button over there."

"Hurry Larry. I never saw a man take so long getting out of his pants!"

And right about here the cocktail party listeners would crack up with laughing and your pilot-boy Larry would be the hit of the party.

But I always get a feeling like someone had just kicked me in the groin when I hear that tape. If it wasn't for that caper I'd still be

number one pilot with any big airlines I wanted.

Flying is the name of the game with me. If I can't fly a plane I'm a dead duck. When they took my brass stripes away I went on a drunken binge for six months.

One afternoon I was lying in my pad with a throbbing head. I was dead drunk and I heard someone running the water in my shower room.

I saw a woman walking my way carrying something and the next thing I felt was a bucket of ice cold water splashing over my head.

The face was familiar. "Maggie!" I yelled, "Is this any way to treat a former airline pilot?"

"You bet it is!" Maggie laughed. "I'm sobering you up. I've found a job for both of us. How would you like to fly an airliner once more?"

"What a damn fool question to ask a red-blooded sky boy." I said, "I'll take the job."

Maggie whipped off her clothes. I was stoned with alcohol — even too stoned to make a pass at her. As clearly as I could make out, two perfect nude bodies were struggling to get me off the bed and on my feet, and that didn't seem to make too much sense to me, even in my befuddled state.

Maggie read my lustful mind. "Forget it, lover boy!" she purred unbuttoning my shirt, "We've got to get you out of these wet clothes and into the shower."

I recall a warm shower raining down over my foggy head as Maggie wrestled with me in the tiny shower trying to soap me down.

Like the effecient stewardess she was, Maggie stayed with me the next few days getting me dehydrated and doing a damn good job of keeping my mind off booze.

Thursday afternoon we drove out to the Teaneck airport and I almost flipped my rudders when I saw the old ancient crate I was supposed to get up into the air.

"Look, Maggie!" I groaned, "This baby was wheeled right out of the Smithsonian Institute. My daddy-o used to fly B-20 bombers like this in World War Two!"

"Larry," Maggie said, as a little man chomping on a big cigar walked up from behind me, "Meet Benny Moss, President of Chartered Airlines."

We were standing there in a billowing cloud of cigar smoke while Benny told me his life story. He owns a surplus junkyard and has sunk every dollar he owns to get himself into the Chartered Airlines business.

"You'll be working for peanuts to start," Benny yelled, "But you'll be rich if we make it. I'll cut you into the business."

I had to look around more, before I made up my mind. The whole setup seemed like a prep school for Suicide U. One of the mechanics was an alcoholic dropout and the other, a former bicycle shop owner.

But I needed the job desperately. I could feel Maggie's soft hips leaning against me, her arm hugging me in a pleading manner.

"I'll take the job with Maggie as my stewardess."

"You've got it!" Benny said slapping me on the shoulders.

For the next two months Maggie and I were doing the impossible. Flying an ancient hunk of junk that sounded as if it were going to explode at any second; doing rountine flights, carrying business men to Atlantic City conventions, dusting crops, freight jobs, sky writing— anything to make a buck and keep the company out of hock.

It was blowing up a storm the winter night of December 17th, a night we just barely got our icy-winged flying ark off the runway and into a windy sky swirling with snowflakes.

Our payload was a group of swinging business men, a middle-aged business woman and her three young daughters, all heading for a winter convention caper at Atlantic City, a routine flight, except for the fact we were nosing our plane into the worst blizzard of the year.

There was no need of looking out the front pilot window that night— we were flying blind. Central Control Tower had just blistered our radio set ear-pieces.

"You damn idiot, how did you get off the ground? Nobody in their right mind is flying tonight. The whole airport is grounded!"

Fifteen minutes later my buddy-pal stewardess, Maggie Smith walked into the pilot cabin with a worried look.

"I'm going to have big trouble tonight. I can tell by the way I get pinched and slapped on the fanny while I'm serving drinks. Most of the men were already stoned when they boarded the plane."

I picked up the plane intercom mouthpiece and pushed the speaker button.

"This is your pilot, ladies and gentlemen. Welcome to Special Charter Flight number 710. As you can see out of your side windows, we're in for some turbulent weather. Please fasten your seat belts. Your hostess for the flight is Maggie Smith. Due to circumstances we can't control, we are limiting each passenger to three drinks for the evening. Please, gentlemen, take it easy. There will be lots more to guzzle when you reach your convention."

Snapping off the talker button, I ran my hand around Maggie's beautifully shaped hip and gave her a friendly fanny pat.

Maggie put her arm around my neck and nestled her soft bosom against my left ear.

"Thanks for cooling them off." Maggie sighed, "Getting raped by passengers is something I don't include on my dinner menu."

A while later, Maggie reappeared in my pilot cabin with ripped skirt and torn stockings.

(continued on page 50)

SAMANTHA

Anybody out there who's read paperback books or been to the movies lately undoubtedly will recognize the face of the girl whose pictures grace these pages. No, fellows, we said you'd recognize the face . . . the face! Okay we'll wait. Sure, we knew you'd recognize her. The beauty's name is Samantha and she's the girl who posed the now-famous shot lying in the coffin to decorate the cover of Len Deighton's novel, "An Expensive Place To Die." All that separated Sammy, as she is called, from complete nakedness was a bunch of strategically placed lillies, making Sammy one of the original flower people. Any unusual experiences about making that photograph? Sammy smiled. "Some wise guy kept trying to pick the lillies to take home to his mother."

Sammy's an Australian and came from Down Under to London where she worked as

a secretary until she crossed her legs in the presence of a photographer and launched a new career for herself. She posed nude one time for the *Observer's* color supplement and this exposure got her the coffin job. That brought her to the attention of movie people. She passed her screen test and got a part in a film called "Doppleganger", and a role in the better known Anthony Newly movie, "Can Heironymous Merkin Ever forget Mercy Humpe and Find True Happiness?" The

title is longer than the film, Sammy said.

Despite the eerie overtones of the assignment, Sammy feels the time she squeezed her 34-22-34 figure into the tiny coffin ("it must have been custom-designed for a jockey") was her luckiest break.

Wasn't it a little grisly crowding her 5-foot 4-inch frame into that mahogany box? "Well," said Sammy, "it bothered me at first, but, it turned out all right because, as they say, every shroud has a silver lining." □

When it came to balling, he not only had super body control but a beat that girls really could respond to

THE BED SPRINGS OF LOVE

by Bill Maury

Body control. That's where it's at. I mean controlling the body every way — physically, emotionally, sexually. If you've got complete control over what you own — especially sexually — why, it can save your life. Let me tell you about it. In my business I get my share of it all. I get physically exhausted, emotionally washed out and sexually spent. I work for one of the lesser known government agencies with initials you wouldn't recognize. You could call me a spy, or undercover agent. And it's those undercover jobs that put your sexual control to the test.

On my last assignments I've been teamed-up with a beautiful young lady named Dierdre Moreful. That's her real name. I'm talking about a girl who is built. She doesn't have lemon-flavored ice cream cones jutting from her body, what she has are two full-sized vanilla sundaes, full and inviting, the kind soda shops used to advertise as specials. When you see her, you can't help thinking it's snack time. Or a full dinner for that matter.

Now somebody in our business is supposed to be ready to lay down his or her life or whatever else is necessary to get the job done. I have no doubts about Dierdre's ability, but so far the only thing she's laid down was her purse after pulling a pearl-handled revolver out of it to ward off the attack of a hashish smuggler two weeks ago.

I try to keep everything on an unemotional up-and-up basis with all my co-agents, although mentally I had begun conjuring up thoughts that weren't exactly aloof and uninvolved. Frankly, men, I wanted some of that! Although Dierdre and I worked well together on the job, she was having none of men. Or anyone else for that matter. She was cool and distant and very professional. The two or three times I hinted we might get together for a joust, she rejected me—in a cool, distant and professional manner.

We had both been called in to our Eastern branch headquarters in New York and gotten the lowdown from our area chief, Ronald

(continued on page 31)

Back in the old days they really knew what a fun game was . . .

THE GAME OF BOUNCING BOOBIES

by Jack Price

King Louis IV liked to watch nude women at play or dancing; particularly if the girls were full-blown and buxom. The usual maid-servant of that day came from the provinces to Paris in search of work and easier living than on the farm. Many became maids and chambermaids. Some of these with "light" fingers in milady's jewel box ran afoul of the law and were confined in the prison compound. "Old Louie" devised a means of exercise for them, on advice of a close friend and courtier, while also practicing cruelty on hardened male felons jailed for long sentences.

Eight maids were caused to disrobe and hang their clothing on a clothesline in the compound yard. Four were assigned to each side of line and given a loaf of hard prison bread to toss back and forth across the clothing without it touching the ground. The felons, in wrist and leg irons, were brought out of their cells to watch the play of the bouncing and jumping females. The nudeness of the girls was a cruel thing for the men because of their natural sex desires being aroused with no chance of satisfaction. Eventually the bread loaves would crumble to pieces. Then the maids would throw these bits to the felons for their food.

The King's courtier supervisor and referee of these doings was a Monsieur Jacques Volet. It followed that the game became known as Bal de Volet, and that, dear readers, is how Volley Ball got its name. □

MIMI

Mimi is a girl with a great sense of humor. When anything strikes her funny, she shakes all over. Which is just fine for her—she's a professional go-go dancer. And a terrific one at that. With her sensational figure and movements that resemble a glob of Jello on a pneumatic drill, it's no wonder that male viewers are pop and op-eyed.

Because her work keeps her on the go and on her feet so much, she likes to relax and take it easy as much as she can while at home. Her idea of pure pleasure is to lounge and lie around for hours on end. (What an end!)

As we stated above, Mimi has a fine sense of humor and while posing for these pictures, she told us of a previous experience with a pho-

tographer. She had worked on an hourly basis, and when she presented her bill, the photographer's secretary claimed Mimi had put down too much time. "Oh, no," Mimi protested. "I was undressed and ready to go when your boss-man with the camera discovered that the garter marks on my legs would show in the photos. So he shoved me in a chair and we waited fifteen minutes for the marks to disappear. That was on my time. But then we had to wait another half-hour before we got to work and for that I charged him. After all, it wasn't my fault the chair had a cane bottom."

Which should be bringing us to the bottom of the space alloted for this copy. □

"I could have sworn . . . ."

BEDSPRINGS OF LOVE

continued from page 23

Bralter. He got right to business.

"You've got a few free-lance dope smugglers operating out of two so-called friendly embassies. The leader is a very attractive red-haired Roumanian woman named Philomena."

"If it's smuggling why not let the local or a big Federal bureau get at them?"

He smiled. "You're not listening, Dan. The leader is a very attractive redhead, with a reputation for . . ." here he paused and glanced as if excusing himself in front of Dierdre . . ." reputation for fierce sexuality, an insatiable nymphomaniac. Besides, what they're doing involves a couple of our lesser administrative personnel, so we're involved." He gave us a slip of paper with three midtown addresses on it. "They've been in and out of these places. Where they're staying right now, I don't know. Find out. Get them on something. Philomena's right-hand man, and I use that term advisedly, is a dainty guy with a fast trigger finger who hates mankind in general, but occasionally goes for a certain type of man in particular."

"Gee, you meet all kinds of interesting people in this job," I smiled, looking at Dierdre. No comment. She was all business. She stood up and straightened her blouse. Poetry in motion. Rolling hills. Tender valleys. Put to work.

We were in luck. We hit all the places listed on our sheet and the Roumanian redhead and her henchman had been seen at the last one. It cost us 10 dollars for the information from a pimply elevator man who told us they came in and out quite often lately, but never on any regular basis. Right now, according to Pimples, they were both out of the third-floor apartment they had been using. It was 3-D. We did the next best thing. We went up to the adjoining apartment, 3-E. We knocked, figuring we could go into our man-wife dance instruction team routine. While we were inside, we could peer out the windows or see if there were any other way of finding out what went on in 3-D.

Good luck. Nobody answered. I took out my Handy Dandy All-Purpose key and we went inside. Three days worth of newspapers were shoved through the door slot and were lying on the floor. We checked the place thoroughly, especially the thin walls. These New York luxury apartments have walls thin enough to read through. Dierdre had shoved herself against the wall and put her fingers to her lips. There were voices all right. It sounded one-sided, as if the women speaking were on the telephone. I opened the window and climbed out onto the ledge, a convenient resting spot about three feet wide. I edged along toward 3-D. No luck this time. Shades drawn. I inched back. Dierdre was gesturing to me again, calling me over. I jostled against her accidentally and despite the tenseness of the moment, felt the thrill from her nearness race through me.

"She's leaving," Dierdre said softly. We listened and heard the door slam. I poked my head out of our door and saw the smuggling redhead from the rear. Nice moves. Well-rounded. Not bad at all. I pulled back as she turned the corner for the elevator. I heard her get in and listened against the wall once again with Dierdre.

Not a sound. "I'm going in," I told her. "Get outside in the hall by the elevator. If Philomena comes back, run down past her door and rap twice hard and fast and then get the hell back in here or someplace out of sight. If there's anything in there we can use to nail her, I'll get it."

Dierdre nodded and we stepped outside 3-E. I flipped the safety catch so she could race back in if necessary. "Make sure you rap loud and clear. If this redhead's a fierce practitioner of sexuality, I don't want to be caught with my back turned." She grimaced and headed for the elevator without commenting. Like I said, all business.

Their apartment was a replica of the one we just left, except it was much fancier. But then, there's always a lot of money in smuggling to brighten up your home. I looked everywhere, first making sure I was alone. Nothing in the drawers, under rugs, in chandeliers. Now I had to find a good spot to slip in a bug for further eavesdropping. The dope dealers were experienced, so I had to get something that would go unnoticed. I was about to place it in a little spot behind the baseboard heater when two sudden raps hit the door. Philomena was on her way back. I heard Dierdre's hasty footsteps going for 3-E as I stepped behind the door and reached for my gun. I was ready when she stepped in and saw me. She was surprised—but still attractive despite the sudden jolt. Then I heard a soft voice. It wasn't hers. It was too feminine. Lavender-like.

"Turn around, handsome," it said. The voice came from a thin, ferret-faced guy with slick blonde hair. He was holding a gun and was jiggling it needlessly. These types I could do without.

"You people are so dumb," Philomena said, "we know you've been tailing us for days." Even as she said it, though, her eyes gave me a loving glance and her tongue caressed her lips man-hungrily. She eyed me up and down, stopping here and there along the 75-inch route for a more detailed scrutiny. "You'll die, you know. We have to do it."

"You don't have to. I'm still a young man in the flower of my youth." Play it light, just like in the movies. But I was sweating.

(continued on page 70)

by Jon Babcock

She was only a Taiwan B-Girl but the merchant seaman would never forget her

ONE SHORT TIME "POM POM"

The freighter had been delayed another day, but I didn't want to spend the night on shore and use more of my meager resources in Kaohsiung which, after all, was nearly the same as Taipei and Keelung, the cities where I'd been living for the past two years; better to save my money for Japan. I'd have only a couple beers and shoo off the girls tonight. Be back on the S.S. Hai Ou, snug in my bunk in passenger cabin 10A come night. I'd save my money for a change of style.

So thinking, I walked out of the hot, sticky noon sun into this bar called Seaman's. I asked the boy for a large Taiwan beer and a tin of watermelon seeds. The seeds did it; no sooner had I expertly cracked one open with my front teeth, snaked out the kernel with my tongue, and sucked the salt from the empty shell than over strolled a slim, pretty girl who pushed back her hair with both hands and said, "How come you know how eat so good?"

"How come you can speak so good English?" I said, popping open another seed with ease.

"I no can do." She averted my gaze, pretending to be embarrassed.

"You speak number-one style," I insisted. Wait a minute, I thought. After such big-man, rational thinking about staying out of bargirls' beds, here I was already singing my part in the duet presented in every port-style bar in the Far East; I had my lines, and knew my cues, and I was coming on strong. Should stop, I thought.

"How long you stay Kaohsiung?" she asked, snuggling closer. I liked the thin, brightly-painted lips she talked with . . . to kiss. If I bought her one drink, I'd be entitled to fool around a bit, kissing and running my fingers over her arms and neck and ears, and I knew she would respond with the same, and more. Forget it, I told myself, and tried to remember how fine Japanese girls were—clean-smelling, their lightly-starched kimonos, and the gentle ways they had of making the world stand still while lighting my cigarette, and. . . . The girl beside me was whispering something in my right ear, her lips tickled, and I didn't understand.

"You-me go hotel, *pom-pom* short-time, okay?" She repeated

and was clearly understood.

"I don't know if I want to or not," I said in Mandarin. I could not figure why this proposition to bed was made at such an early stage in the game. Then I decided that she just wanted to get in a "short-time" before evening business started.

"How old are you?" she asked in Mandarin, to see if I actually knew the language or only that one sentence.

"Twenty," I answered. She asked a few more test questions.

After the other six girls in the bar, the boy, and the several children who wiped tables and ran errands had all expressed awe and admiration at my linguistic ability, I was so engulfed in their warmth that I forgot entirely my well-laid plans and began to stray.

"I don't have much money," I whispered in her ear, whereupon she broke into a Taiwanese conversation with the boy and informed me that money didn't matter. One "short-time" would only be 100 N.T. It was twice as much as I usually paid in Taipei, but there I had connections and long-term relationships—here I didn't. "You like takee tripu, you pay more money," I could imagine some bargirl saying as she rolled her wise eyes.

We went to the nearest hotel which had hourly rates, which was the nearest hotel. . . .

I stretched out my leg and scratched her foot with my toe. We had the solitary cover crumpled up at the foot of the bed, and were lying naked, sweating all over. The window was open, and we waited for the next tiny breeze to break the dead heat. She had made love as if she loved me and I was well satisfied.

I blew several smoke rings into the still air and asked her about herself. While she gave me her story, the old one of a poor girl making money in a bar/hotel to live well-off and support her mother too, I looked closely at her body. Her cheekbones and chin were sharper than most Taiwanese girls, and she let her hair fall down at random, keeping it in place by frequently brushing it back with her hands. Her eyes were wild-looking, and she flashed them about the ceiling as she talked. The rest of her body was slender, well-proportioned, but I could imagine that before she had enough money, she had been thin and bony. Her fingers, still, were like onion stalks. She was constantly in motion, shifting her feet or her legs or her eyes. . . .

"So now I make pretty good money, and can be somewhat independent of people."

"Independent?" It was not a word Taiwan bargirls used.

"Yes. I am now able to buy what I want." Her eyes caught mine for a second to see if I understand, and then looked away. I became genuinely interested in her now. I began to fondle her.

"I must go back to the bar now," she said and slid away from my hands.

"Wait a while."

"You gotta make money; I gotta make money. No money, no eat, you know," she said, switching from Mandarin into universal bargirl. I lit another cigarette and looked at her. I should let her go, have my last couple of beers in this port, and make it back to ship. But I didn't.

We settled on a price, 400 N.T. plus the original 100 N.T. and the hotel bill. It meant I would have to give up one evening I had planned in Japan, something I certainly didn't look forward to, but. . . .

I could see the various rays of the sun in the dust-filled air as the afternoon grew late. I was sitting in a chair by the bed where she still lay, half asleep. Already worn out from love-making, I thought with a smile. If I keep up this pace, I had better go into the ginseng root business now to prepare for my old thirties.

"Now I am independent," she said softly to herself. Never had I heard a Taiwan bargirl talk like this. In Japan some of the girls had these strange ideas, but in Taiwan they all seemed so down-to-earth, worrying only about money for food and clothes and things, not independence or freedom. These ideas would never occur.

"You have to work," I said. "So you are still not completely independent of people."

"But sometimes I can do what I want. It's enough."

"I like to be free. Traveling gives me the illusion."

"I'm the boss," she laughed and motioned me back to her. "Now you must work!"

In the morning when the room phone rang to wake me, she was gone. I smiled to myself, stretched and got up. How many times had I gone to sleep with a friend and found myself in an empty bed come dawn? It was a seaman's style, and I did it even if I was nothing but an itinerant student. Another port, another girl, I thought, shrugging my shoulders, and playing the cool role.

Downstairs I exchanged a big grin with the crinkled old lady at the hotel desk and strode out into the light. Already the shops, stalls, and peddlers were engrossed in doing business with their pots, pans, charcoal smoke, fly-covered fresh meats and vegetables. Radios blared out Chinese opera; the crowd roared dully. I managed to zig-zag my way through to the docks and then to the *S.S. Hai Ou* which already steaming thick, black smoke, was preparing to sail. I banged up the steel gangplank with the Taiwan scene gone from my mind. When I got out my passport case to show my papers to the official, I found the money. It was neatly wrapped in a piece of paper which had a note:

Boy, I give you 1,000 N. T. for your work.

"Okay, I remember you," I said to myself in bargirl jargon and went to the galley for breakfast. □

susan

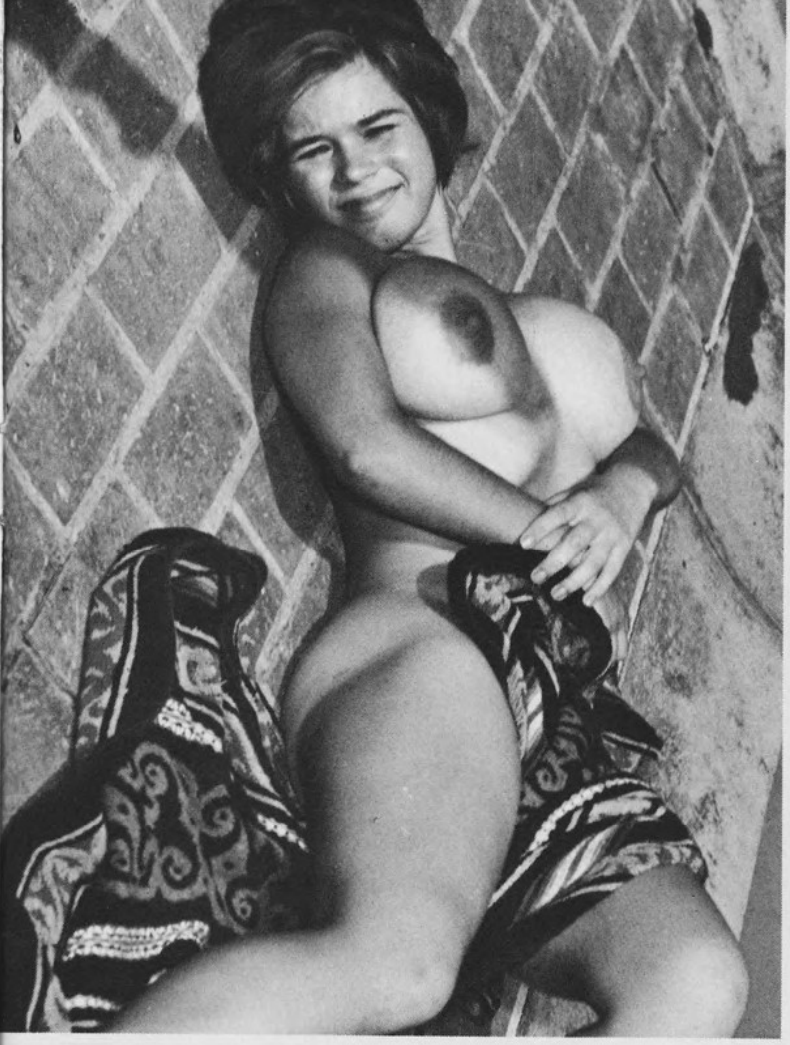
You've heard of non-stop swimmers? Well, Susan, a spectacular figure of a girl if we ever saw one, is a non-stop talker who does most of her talking about swimming, swimmers and other floating objects. Just tune in and sit back and listen to Susan spiel:

"I'll never forget the blond Adonis who offered to give me swimming lessons. How could I? It was yesterday. He was around me like an octopus. My first time in I pretended I couldn't swim, floundering a bit and he said, 'Susan, you may never learn to swim,' and then, eyeing my figure, he added, 'but you'll never sink.' You get lots of guys who think they're funny when it comes to bathing suits. Last week I told a date that I had just bought a two-piece bathing suit and he asks me which piece would

I wear, top or bottom. Actually I'm a pretty good swimmer. I do the backstroke, breaststroke, butterfly and Australian crawl. I mentioned one time that I was considering swimming the English channel and 19 guys offered to grease my body for me. Aren't men helpful?

"I like water any way, any time. I douse myself, loll in my bathtub for hours and sometimes spend a good 45 minutes under my shower, singing and occasionally even yodeling. When I mentioned this to another date, he said singing in a shower was great fun and would I consider joining him for a duet. Al-

Gem
of the Month

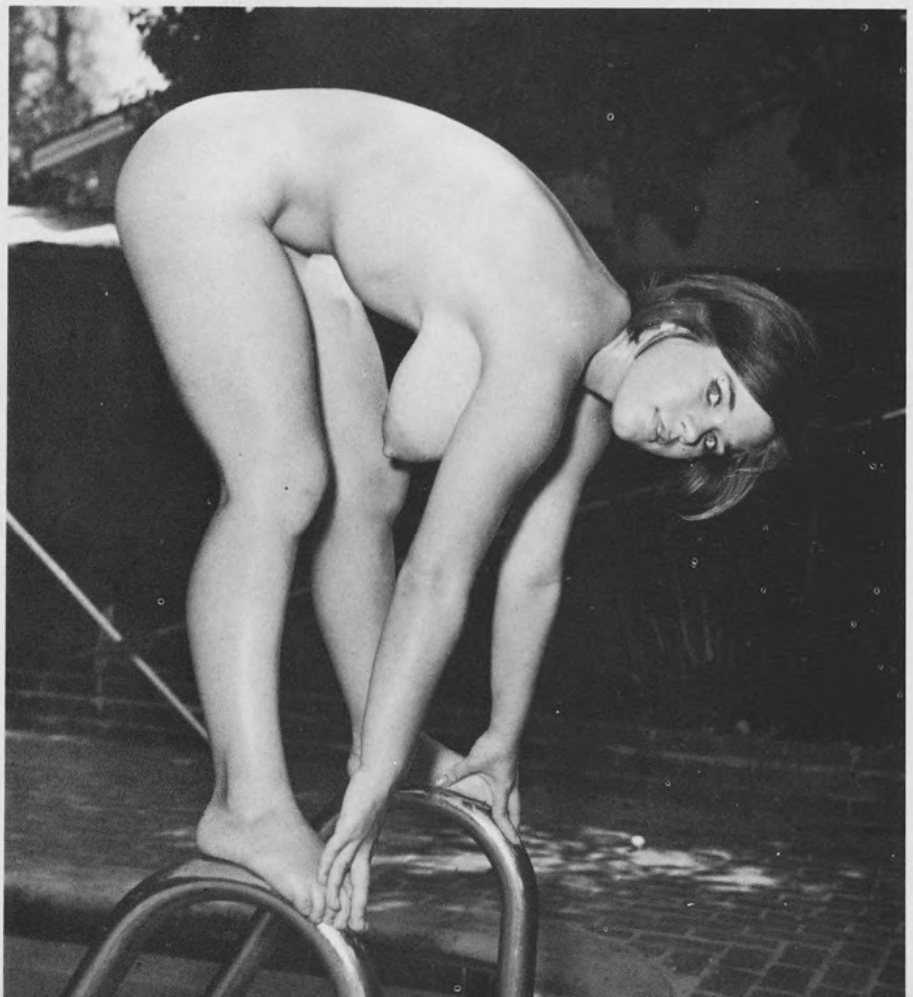


ways jokes. I'm also a fine water polo player — everybody wants me for a teammate. I mentioned to this boy friend of mine that I just love water polo and he says he thinks it's cruel to take a horse into a pool.

"See what I mean? You're not going to make with any water or bathing suit jokes, are you? Because if you do I'm going to dive right into the pool and stay under until you leave."

Make water jokes? Why, H2O-O-O-O-Oh no, not us.

We heard a loud moan and then a splash. Susan, come back! □



"Do me a favor—next time cut out that 'giddyap' business."

Smorgasbord Sexualis

by Lew Arthur

Sexploitation. A new company, "Fanny Hill Enterprises," offers losers a chance to indulge in their sport. The New York-based company describes itself in a prospectus addressed to potential investors, as one intending to produce "exploitation" sex and violence movies. "Film making," reads its SEC-required prospectus, "has been historically an inherently risky business and only approximately 10 per cent of all 'exploitation' films ever made have proved profitable."

Further factors which seem to insure a solid loss for market addicts, are as follows: the proposed over-the-counter company has only one working employee, its president, who avows he "will not devote his full time to the affairs of the company;" the initial offering price of $3 per share "is not based upon any established criteria of value"; and the films to be produced by the company "will appeal to a very limited segment of the movie-going public."

The candid prospectus sums up: "The public is investing $300,000 they hope and is assuming practically all the financial risks through the purchase of the shares offered hereby, whereas the present stockholders of the company have contributed only $15,000."

Why, then, is "Fanny Hill Enterprises" so attractive a common stock investment? They plan to grind out the following five films: "Fanny Hill Meets Casanova," "Fanny Hill Meets Black Beard the Pirate," "Fanny Hill Goes West," "The House of Fanny Hill," and "College Widow."

How about "Fanny Meets Fanny" which could be a double feature in itself.

* * *

A new mod edition of the Old Testament will soon be issued. The Prosthesis (PVP)"—an artificial va-traditional, sentimental illustrations, have come up with 700 drawings ranging from the realistic to pop. Job's daughters are depicted as front-view nudes and a couple in tight embrace illustrate the Song of Solomon. The virtuous Susanna is shown removing the top half of her bikini, thus tempting the lascivious elders hidden in the bushes. Nothing is sacred anymore.

Free Enterprise in America, ever mindful of filling consumer gaps, has come up with a "Premier Vaginal Prothesis (PVP)"—an artificial vagina. The De Luxe Model includes special lubricating jelly. However, a flier of the Premier Products Corporation of Los Angeles has second thoughts about its device: "In cases of premature ejaculation, we do not recommend the use of PVP."

* * *

A Chicago stripteuse, with her eye on the news, bills herself as Che Che Guevara, her ads proclaiming that "Che Che Lives!" and describing her as "The Bolivian Bombshell With Her Revolutionary Revolutions."

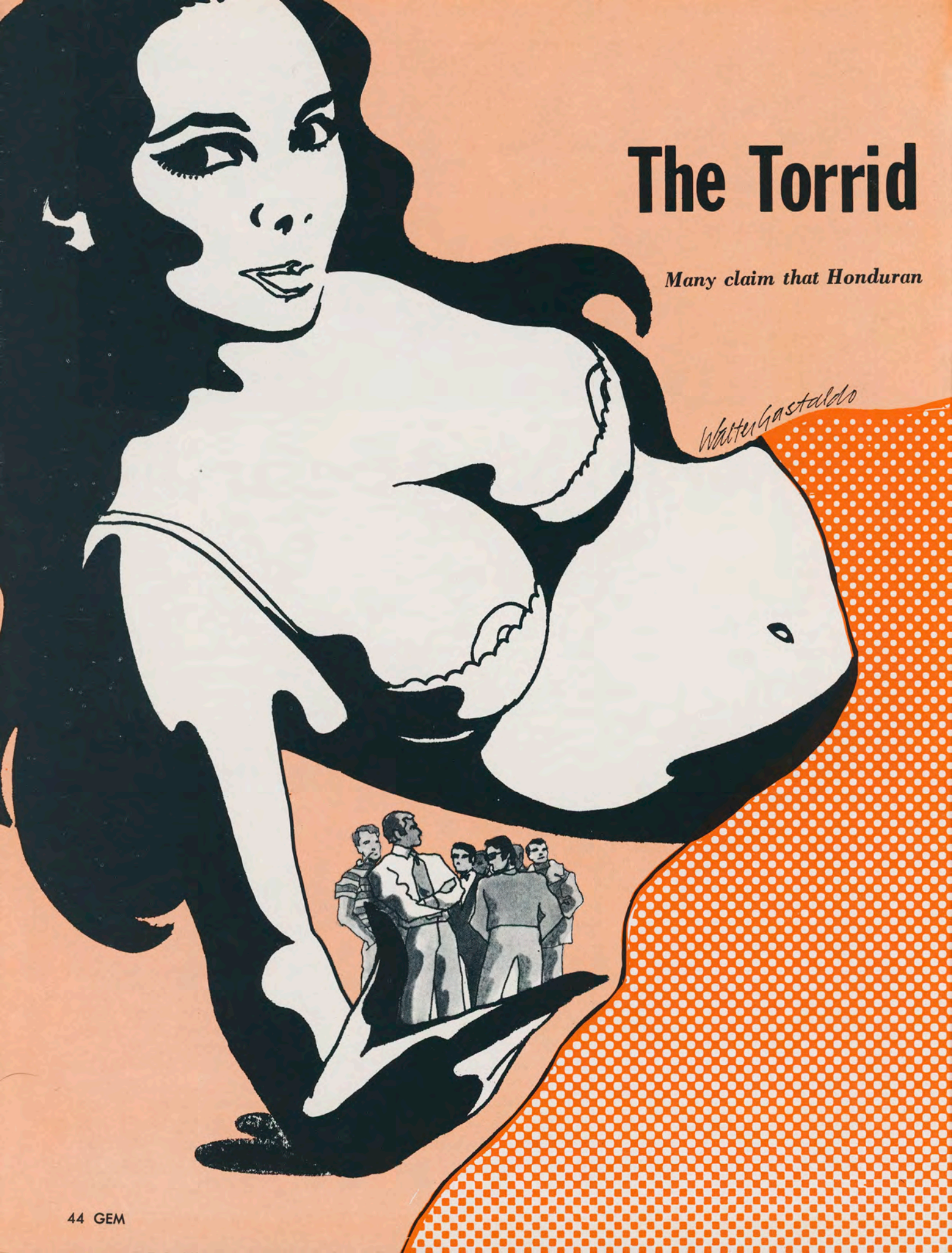
* * *

Scotts, "the grass people," are urging in small ads in slick magazines, "Revive fertility rites." The suggestive ads turn out to be a promotion for their "Turf Builder."

* * *

Shenanigans in the House of Mohammed have been reported from Palembang via the Antara news agency. A holy man was keeping twenty girls, sold by their parents to

(continued on page 73)



The Torrid

Many claim that Honduran

Walter Gastaldo

Tusslers Of Tegucigalpa

by Hoyt McAfee

girls have more sex appeal than any other women in Central America

Lee Christmas, as colorful a soldier of fortune as America ever produced, once remarked: "I hope to spend my last hours on this earth in the arms of a hot-blooded Honduran girl. That would be the happiest of all deaths for me." Well, this American daredevil found time—in between Latin revolutions—to caress and enjoy copulating capers with more than a hundred Honduran females. After that, he "no longer considered it important to keep track of them!" He would celebrate the surrender of a village or the national victory of his guerrilla forces by bedding down with a procession of eager, dark-featured young women, most of whom never told him their names.

Incidentally, this same devil-may-care spirit plotted the overthrow of one despotic Honduran government from a fancy New Orleans whorehouse! He and several colleagues got their fill of the hottest "stuff" in that place, then discussed how they would surround, storm, then capture key towns.

After that "high-level confab" (with nude whores perched on their laps) they sailed away to a strategic Honduran port. From there, in collaboration with rag-tag guerrilla units waiting for them, they moved with stealth over jungle trails and executed their prearranged plan. In brief, they marched on Tegucigalpa; the capital, and overthrew the government in power.

Brief hours after that triumph, Lee Christmas and his comrades pitched a rafter-ringing celebration. It lasted three days and nights and featured sex for breakfast, sex for lunch, and sex by the light of the Honduran moon. Torrid tempters kept offering their "choice morsel" to Lee

(continued on page 66)

Premier Presentation
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We know what you want and Iris Bristol has it! And she puts it on film. You'll see action you've never seen before as this luscious young lovely unfolds her torrid torso in some of the most provocative performances ever put on sizzling celluloid. Up to now her fiery films were for private collectors only but now you too can feast your peepers on one of the most beautiful, busty beauties ever to pose for a cameraman. Take advantage of this once-in-a-lifetime offer and get eight delightfully different, sensationally thrilling adult movies for only $3.98 per reel or, if you're a bargain hunter, four for $9.98, all eight for $15.98.

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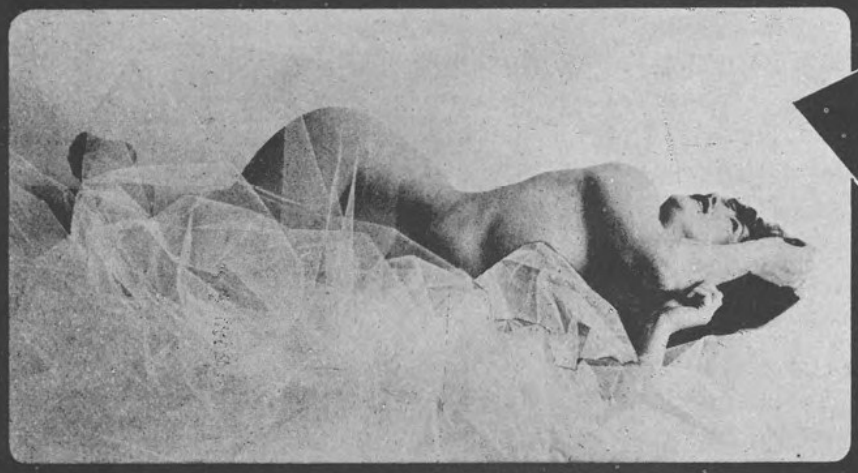

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1. CAVORTING CUTIES. Iris and her girlfriend show how two uninhibited Greenwich Village Beatniks spend an evening at home. In the privacy of their own apartment these two winsome wenches go through a bump and grind sequence that is guaranteed to bring blushes to any male between twenty one and ninety. See what happens when these two beat beauties, unbound by convention or prying eyes, let themselves go before a motion picture camera.

2. PEEK-A-BOUDOIR. The camera takes you behind the locked doors of Iris' boudoir as this breathtaking beauty spends an evening at home. But Iris is restless and as she writhes and rolls waiting for her boyfriend, all of her pink and lovely curves come to life before your very eyes.

3. FOR BACHELORS ONLY. Iris, being a true nature lover and sun worshipper, thought she was alone in the great outdoors but while she was doin' what comes naturally, naturally. a hidden camera recorded all of her bizarre, erotic loveliness in motion. Guaranteed to make your temperature rise and your blood boil.

4. AQUA AMOUR. What do Hollywood starlets do when they cavort on the rims of their palatial pools" At one of these informal parties Iris shows how a scintillating starlet makes a sexy impression on a producer by tossing him all of her seductive curves.

5. UNDRESSED REHEARSAL. A beautiful sight is Iris as she awaits the arrival of a late date. When you see this fetching filly come to life in this film with every line of her lovely body outstanding in breathless realism you're going to wonder why anyone so bewitching would wait so long for any so and so"

6. DANCE FOR BACHELORS ONLY. Iris and her roommate reveal every delicious curve and contour of their lovely bodies. Full figure views and delightful closeups of these two gyrating Jills in a dance sequence created for the broadminded and sophisticated male.

7. SOLO SEXERCISES. Iris shows how she keeps a tantalizing torso, tantalizing. Watch her do her daily dozen in the privacy of her own fenced in backyard. Every little movement has a meaning all its own and you don't need a roadmap to read the curves.

8. POOL PASSION. What does a sexy siren do on a sun, sun, sunny day? The altogether unrestrained and uninhibited Bristol Beauty proves that a gal can be hot — though cool as she dances provocatively in the privacy of her swimming pool. A rare film with sizzling action from the first curvacious dip to the thrilling climax.

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TOMORROW'S SEX MORALITY

A group of famous educators and social research leaders offer their learned opinions and theories

Thirty years ago the Surgeon General of the United States was forbidden to use the word "syphilis" over the radio.

In the last year or so radio and television programs dealing with abortion, premarital pregnancy, venereal disease, homosexuality, college sex behavior and sex education in the schools have been broadcast—some nationwide—without causing even a ripple of public protest.

Does this new frankness herald—as some fear—the end of traditional sexual morality? Are virginity before marriage and chastity after marriage obsolete? Is sexual promiscuity the wave of the future? Is the family breaking up?

Most thoughtful observers of the marriage and family scene say no. Instead they see a number of different moralities developing in the years to come. Side by side with the traditional sexual morality—the morality of the vast majority of the American people—will be a new tolerance for those who see things differently. But conventional sexual morality will not disappear.

"What is likely to happen," thinks Dr. David Mace, an internationally known marriage counselor and president of the Sex Information and Education Council of the United States, "is that our democratic culture, open as it is today, will become tolerant of a variety of patterns in sexual behavior. Some people will undoubtedly choose to be promiscuous. We will have to tolerate this.

(continued on page 60)

BRENDA

If you think that Brenda's face and splendidly developed body look familiar, you're correct. You have undoubtedly seen this girl and we don't mean as a model. Got you stumped? We'll give you a hint. It was on TV on any number of variety shows. Ah, now you remember. That's right. Brenda is that eye-catching acrobat you saw performing with her brother in the fine tumbling act called, naturally enough, "Brenda and her Brother."

Despite all the twirling and spinning and flying through the air and being caught on her burly brother's shoulders, Brenda's physical endowments attracted the eye of a model's representative. He offered her a contract. She talked it over with her brother. He didn't stand in her way and told her to go ahead and try it. She did and is now on the way up the modeling ladder, her acrobatic days well behind her. Somehow, though, we wish Brenda would give us a tumble. □

ORGY FLIGHT NO. 69

continued from page 16

"They're going wild back there!" Maggie shouted, "They won't listen to me. That old bag business dame is the worst of the lot. Claims she's a great Hollywood actress. There's a greasy-looking hood with her she calls her agent and those three dolls she calls her daughters—I got a close look at them, they're tough as nails!"

Maggie caught her breath and continued, "When I refused to serve her more champagne she started whacking me with her fists. Next, she broke into my liquor supply and started passing bottles around to all those wild apes back there."

That was all the dialogue Maggie had time to finish. Just then the pilot cabin door sprang open.

I had just spotted Atlantic City airport below in the swirling snowstorm. Their emergency lights were on.

"Atlantic City Control Tower, this is Chartered Airlines flight 710 asking permission for a landing."

A thick stubby finger reached in front of me and snapped off the radio talker button.

Turning my head, a .45 revolver muzzle tickled the end of my nose. A dark brooding hood with a face of a beagle hound was standing in front of a spirited tough old dame wearing flashy clothes.

"Pilot," the old bag shouted, "Let's understand each other. I'm hi-jacking this plane. You ain't landing at Atlantic City until I tell you to!"

My thoughts immediately were on a nearby compartment holding a loaded pistol. But I go chicken when I feel a gun against my nose. A pilot with the top of his head shot off is no way to run an airline.

Fortunately the old flying boxcar was filled with fuel. For the next couple of hours I flew about in a snowstorm in an endless circle.

Red faced, Maggie filled me in on what was happening in the passenger compartment.

"Are my intentions honorable?. . . . What are you doing, man, putting me on?"

"The old bag's beautiful daughters have shucked off their clothes and are taking over my job as hostess," she said. "And when I say hostess—these dolls are going all out. Rome never had a swinging orgy like what's going on back there."

The hood with the gun grinned. "Never call Madam an old bag," he said softly, "She's a business woman, a damn smart one. She and her girls work all the swinging conventions. There's a fortune in it. We got what you call a locked-in bonanza here tonight and we're going to cash in on it. Play it smart, fly boy, and you won't get hurt.

So what else could you do? Maggie and I played it safe, the only way if you wanted to stay alive

We landed at Atlantic City later and as the plane unloaded, the old bag stuffed a roll of bills in my coat pocket and winked at me. "Pilot boy, in case you are not aware of it," she said, laughing, "you've just made the pages of history. You've just flown the first air-born whore house in these United States!"

Flying back to Teaneck airport with Maggie Smith alone, we took our good old time.

"This is Teaneck control tower, Joe." the radio voice said. "Come in for a landing, the weather is clearing."

"Forget it!" I said into the mouthpiece, "I've already made my landing."

"You're crazy! Control said, "Our radar still picks you up flying at 40,000 feet in crazy circles. Come in." I laughed. I could have made a very funny joke about this.

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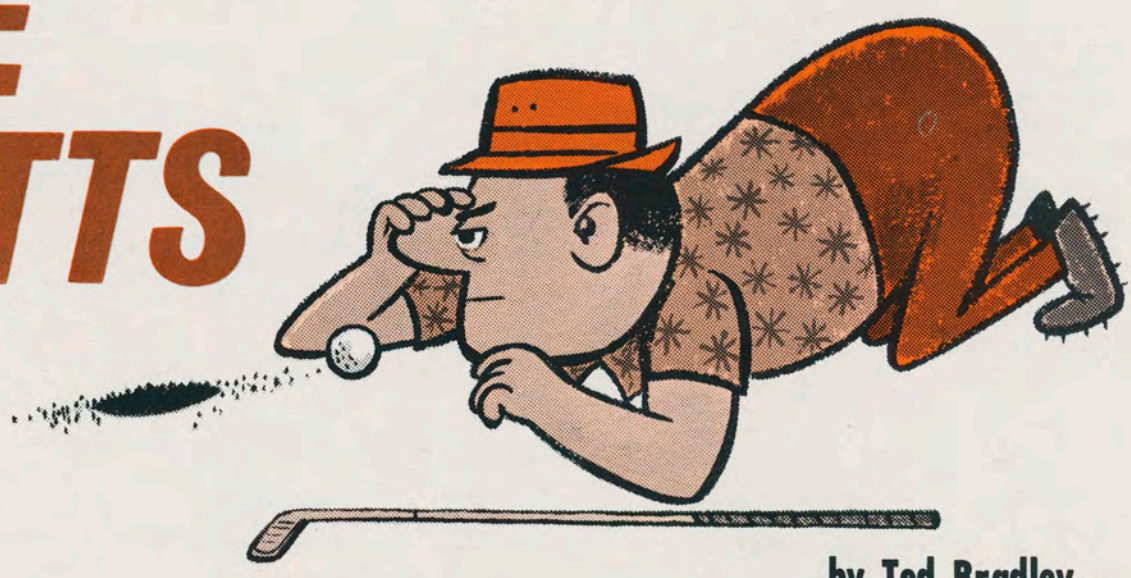

by Ted Bradley

"Ted," my wife said to me the other morning, "your belly's getting too big . . . it's time you learned to play golf!"

This golf is a game where you chase a ball all over a pasture after you get too old to chase women. I ain't that old yet. I still love to chase women. However, I do have a problem. For the last couple of years when I chase them, I've forgotten what I was chasing them for by the time I catch them. So I guess maybe my wife is right.

Anyway, I went over to see Smith, my next door neighbor. I asked him if he would teach me to play golf. "Sure," he said, "you've got balls, haven't you?" I told him I did and explained that they're kinda hard to find on cold mornings.

"Bring them to the club house at seven o'clock in the morning," he said, "and we'll tee-off."

"What's tee-off?" I asked him.

"It's a golf term," he explained, "and we have to tee-off in front of the clubhouse."

"Not me," I told him. "You can tee-off anyplace you damn please, but I'll tee-off behind the barn or someplace like we used to when we was kids."

"No, no!" he exclaimed. "A tee is a little thing about the size of your little finger," he explained, and I told him that I had one.

"Well, you stick it in the ground," Smith said.

"Ain't that kinda rough?" I asked.

"No," he said, "you just stick it in the ground and put your ball on top of it."

"Do you play golf sitting down?" I asked him, "I always thought you stood up and walked around."

"You do," said Smith, "you're standing up when you put your ball on the tee."

I thought that was stretching things a little too far and I told Smith so.

"You've got a bag, haven't you?" Smith asked.

"Of course I have," I answered.

"Your balls are in it, aren't they?" he asked.

"Of course, they are," I told him.

"Well, open your bag and take one out," he told me.

"I suppose I could do that," I responded, "but I'll be damned if I'm going to."

"Don't you have

(Continued on next page)

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For Mature Adults OVER 21

a zipper on your bag?" he asked, and I told I didn't. I guess I'm just the old-fashioned type.

Then he asked me if I knew how to hold my club. Well, after over 50 years of holding it, I figured I ought to know how by now and I told him so.

"That's fine," Smith said. "Now, first you take your club in both hands," and right then I knew he didn't know what he was talking about. "Grasp it firmly in both hands and swing it back over your right shoulder," he instructed.

I knew it wasn't me he was talking about, but my big, tall skinny brother.

"You hit your ball with your club," he said, "and it will soar and soar."

I told Smith he was probably right about that one—it'd probably be sore for a week.

"And when you get on the green," he continued.

"What's the green?" I interrupted.

"That's where the hole is," he answered.

"Sure you're not color-blind?" I asked him.

"No, I'm not," he replied, "Now you take your putter and . . ."

"What's a putter?" I asked.

"That's the smallest club made," he exclaimed.

"Now you're getting into my league," I told him, "That's what I've got—a putter."

". . . and with your putter you put the ball in the hole," said Smith.

I corrected him. "You mean the putter," I said.

"No," said Smith, "I mean the ball. After all, the hole isn't big enough for both the ball and the putter."

And that goes to show that this fellow Smith ain't been around very much.

"Then, after you make the first hole," he explained, "you go around and make 17 more just like it."

"Hell, I think I'll give up golf. I'm all puttered out just talking about it. □

CAROL

Notice all these pictures carefully, as if we have to tell you. The girl you are undoubtedly staring at is blonde, lovely Carol. What do you notice about all these pictures? Give up? Okay, in every shot Carol is wearing a hairband. She insisted on it. The photographer wanted to take a shot of her without it and she said no, never because she always wore one and that under no circumstance would she take it off. After the shooting session, we broached her about the hairband. "It's a weird story,

sort of," she explained. "You see, my parents were both musicians and music lovers. My father played saxophone in a lot of bands a long time ago and my mother was a vocalist. With that talent, they figured they'd have a child with a great future as a musician of some sort. When I was growing up, instead of nursery rhymes, they'd dig out their huge record collection of the "Big Band Era" of the 1930's and 40's. I got to know everything about the music. Name a band and I'll tell you a song they played." *Benny Goodman.* "Stomping at the Savoy." *Bunny Berigan.* "I Can't Get Started." *Jimmy*

Lunceford. "White Heat."

We said, let's make the questions tougher. What famous movie star used to sing with Les Brown's band? "Doris Day." What was the type of music Jan Savitt's orchestra was noted for? "Quaker City Jazz." Who played rippling rhythm? "Shep Fields."

Okay, we give up. Then a thought struck us. What did her superior knowledge of music from another generation have to do with her always wearing a hairband? "Believe it or not," Carol answered, "it's a compulsion and I went to a psychiatrist who told me that I felt I had rejected my parents and hurt them because I can't sing or play a note. Subconsciously I wear the hairband—hair-*band*—to atone for my feeling of guilt. Well, I told you it was weird."

Weird or not, we hear our own melodies looking at Carol wearing that hairband. □

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TOMORROW'S SEX MORALITY

continued from page 47

"Other people will choose to follow traditional standards, which I think are still good standards. These are chastity before marriage and fidelity after marriage. It simply will be that there will be no compulsion, no pressure on people. That they will not act sexually under the stimulus of fear. They will have freedom of choice."

Supporting this theory of a scale of competing values is research on attitudes of adults and college students to sex before marriage by Dr. Ira L. Reiss, a University of Iowa sociologist. Dr. Reiss sees four major premarital sexual standards at work in our society: abstinence, which forbids sex to both men and women before marriage; the traditional double standard, which tolerates sex for boys but not for girls; an acceptance of sexual intercouse before marriage, where the couple have a loving, stable relationship, and a casual attitude toward sex.

"This last standard," says Dr. Reiss, "has a quite small number of followers but it is most newsworthy and thereby misleads the public as to the size of its following."

Probably the most potent force at work changing traditional attitudes toward sex is the effective separation of sex from reproduction. With the growing use of birth control pills and other modern contraceptive methods the fear of pregnancy is less of a factor in sex, in or out of marriage.

But there is still a long way to go in educating women to the contraceptive facts of life before they will be completely free from the fear of an unwanted pregnancy. There is widespread ignorance among mature adults, to say nothing of teen-agers, as to the relative effectiveness of various methods of contraception.

"Most American couples practice some form of birth control or family limitation," says Lewis C. Frank, Jr., Director of the Information Center on Population Problems. "But many of these modern young couples go about the business of family planning with the methods and the techniques of our colonial past. The vast majority of Americans are still using horse and buggy methods of contraception."

Some young people who have not yet experienced an unwanted pregnancy believe that coitus interruptus and douching are effective methods of preventing pregnancy. Yet birth control statistics show alarming failure rates for these methods.

Many people believe that conventional methods such as the diaphragm or the condom, are completely safe in themselves and are risky only when improperly used. But while effective, these methods still have a failure rate higher than that of more modern methods, and by no means do condoms or diaphragms fail only because of improper use.

The new intrauterine devices—the loops, coils, and bows—have many advantages. They are relatively permanent and they do not require thought and preparation —as do condoms and diaphragms — when thought and preparation are least likely. But these IUD's are not generally recommended for women who haye not yet had babies. And even when properly in place in women who have previously been pregnant, these IUD's have a failure rate of from 2 to 7 percent.

Oral contraceptives are virtually 100 percent effective; but they require faithful adherence to a regime of 20 or 21 pills a month.

Few young people, and few mature people as well, could pass a tests on the plusses and minuses of the various contraceptive methods. One of the arguments for teaching about sex and reproduc-

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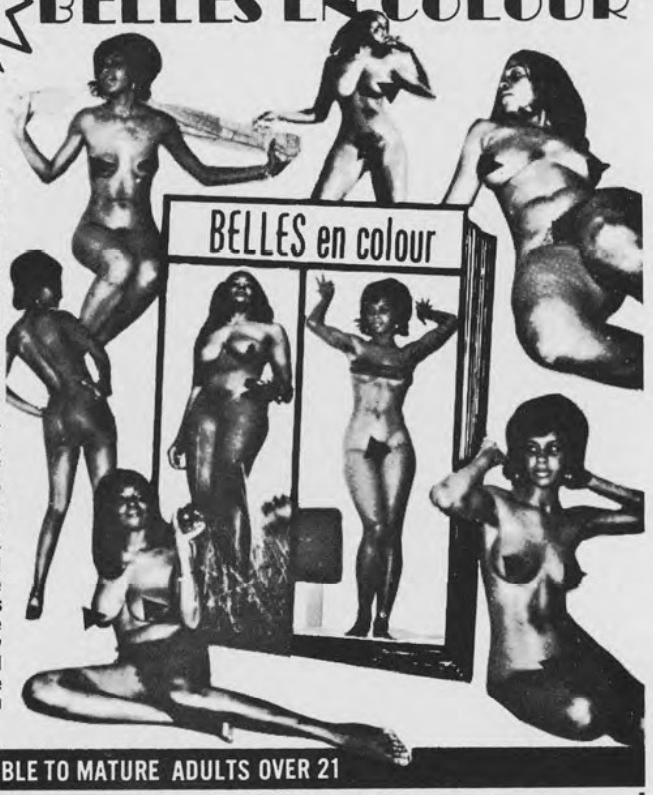

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tion in the schools is that young people need contraceptive education.

What about the social fallout from this progress in birth control? Will the pills or IUD's have any effect on our sexual morality?

"First of all," says Dr. Isadore Rubin, editor of Sexology magazine and a well-known writer and lecturer on sex values, "we're going to have to build a real moral code. Up until now our moral code has been built on fear. Once we can really have a separation between reproduction and sex we're going to begin to develop a new code that will be based on a genuine and a true relationship between two people."

Until such time as a new morality is constructed, and that time would seem to be far in the future, we shall probably live with the old established code of sexual behavior side by side with some new ones.

"We will have to have certain basic ground rules," thinks Dr. Mace. "Some of these might be: that sex should never be used to exploit another individual; that sex should never be used to bring into the world children for whom the proper atmosphere and setting cannot be provided; that sex should never be used to offend public good taste and decency."

"I think," says Professor of Family Life Lester A. Kirkendall of Oregon State University, "we are moving into an atmosphere where the meaning of sexual expression will have a different meaning. Sex will be entered into more openly, more in a sense of mutual respect. Today's youngsters will experience a college setting where the old feelings of guilt and of the double standard of sexual morality will be less evident."

To sum up: sex has, indeed, gone public. And out of this new public attitude of frankness and honesty about sexual matters may come a healthier approach to what is, after all, one of the most basic aspects of man's nature—his human sexuality. □

THE STRIPPING PIP

continued from page 13

it's not in my act. Drives the orchestra crazy occasionally because they have to keep up to me, but they go along with me."

We asked what her favorite chapeau was. "I like one I came up with that's a cute little pillbox type that sort of perches on your head rather jauntily. Perfect for afternoon teas." We asked if afternoon teas had anything to do with a matinee strip. She looked puzzled. Then her face lit up. "Oh, you . . . I mean teas . . . not tease. But I do have a specialty num-

ber in which I use a broad-brimmed floppy number I created. The dance is called 'Meet Pat, the girl with the Hat'. I come home from an evening of fighting off my lover and get ready for bed, slowly, sinuously, of course. I take off all my clothes and at the end all I have left is my big hat, placed properly, naturally." We imagined the scene of Pat on stage in that get-up and gave her some parting advice, "Keep it under your hat, Pat." □

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THE TORRID TUSSLERS

continued from page 45

on a silver platter. At one point he made this remarkable plea: "Ease off, you delicious Novias (sweeties)! Give me a chance to eat some good food and renew my strength. Then, watch out, you lovely she-devils. For I'll satisfy you—or die trying!"

That was a high point for this swashbuckler, a man who discovered the magnetic sex appeal of Honduran girls. Thousands of others—swingers, adventurers, banana plantation workers, American seamen, reporters, and footloose authors—have made the same pleasant discovery since then—that Honduran girls are "something special" in the clinches.

On three occasions, for example, this reporter has seen Honduran contestants stop the show at Miss Universe and Miss International beauty pageants. One of them had such "steamy bedroom eyes" that photographers snapped numerous photos of her for their own private collection. Another wore a blonde wig and could wiggle more enticingly than the late Marilyn Monroe. A third one, reporters and photographers standing near her swore, "seemed to radiate heat, like a hot stove." She had working members of the press steamed up one minute and plunging into a tailspin the next. She was their runaway favorite as the girl with the most high-voltage sex appeal.

Every male who visits Honduras finds four types of fun girls waiting to make life spicy and enjoyable for him. There are, first, the Guerrilla Girls around Colomoncagua, Magdalena, and La Esperanza. You stand little chance of making out with them, unless you're interested in revolutionary activity. Or unless you're a newspaper or magazine reporter in a position to publicize their wild life and what they're fighting for.

These "wild ones" have trim figures, flashing brown eyes, raven or red tresses and can handle a pistol

or rifle with accuracy and skill. But, cheer up, men! They're also whizzes at love-making in their off-duty hours.

Among these scattered rebel groups in the Honduran mountains are exile leaders who dream of marching into neighboring El Salvador, or Guatemala, or Nicaragua —to boot out the "pigs" or "tyrants," or "bloody dictators" in power.

It has been said of Honduran guerrilla girls that a round of fighting in the daytime "stirs up their blood —their passions." And, by nightfall, they're ready to forget all about guerrilla warfare and love the hell out of some man, preferably a male who shares their wild life, their dreams; or who, as a visitor to their encampment, appeals to their libidos!

You reach the high-wide-and-handsome city of Tegucigalpa by bus, horseback, or airline. No trains go there. One visiting American summed the situation up neatly, to wit: "Tegucigalpa's bracing climate keeps you pepped up—ready to take on the hottest women in Central America."

In one corner of Tegucigalpa the buildings are all modern steel, concrete, and glass structures — eye catching, orderly, neat. But the spirit of old Honduras lives, breathes, and ripples in the quarter where ancient shacks, forts, hideaway cafes, and cantinas abound. A spirit of adventure whispers: "Go there. Mingle with the friendly Hondurans. Let the hot-blooded senoritas spot you on a stool or table by yourself."

From that moment forth, count on it, they'll take you in tow and make you feel heartily welcome to Tegucigalpa. Treat the flashing-eyed damsel of your choice pleasantly. Entertain her. And you will have your reward later that night in her arms, at her apartment or room.

These are the generous-spirited, playtime girls of Tegucigalpa. It would be prudish or hypocritical to call them "tramps" or "hustlers." Simply, they enjoy meeting American seamen, banana-plantation work-

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ers, reporters, or businessmen who're out on the town—and in the mood for a windfall of fun.

Considerate treatment of them does the rest. You buy them a good meal, go dancing and romancing with them; and they will make you happy in the hay without expecting any money in return. Encouragingly, too, they're more numerous (in Tegucigalpa) than the play-for-pay sexpots.

As for the latter, you meet them in two places. One: In the backstreet and side-street cantinas and cafes. They're for the most part dancers, singers, and "table-service" girls—their "cover" roles. But they're primed to take off with you to a back or upstairs room the moment you indicate an interest in them.

In the meantime, you've had a chance to size them up carefully—their breasts, legs, thighs, lips, and eyes—because all of the cantina entertainers do their performing, make their contacts, in flimsy, revealing costumes. Most wear a liberal helping of man-bait perfume. After you've responded to their wink, or a wave of their "zig-zig" finger motion, they hurry over, bend low and tell you where to meet them.

A few of the bolder ones leave the room with you and emphasize that you're their "property," their date, by sticking an exploring hand in your right or left pocket. Depending, of course, upon the side nearest your "love-arrow!"

Two: There are some six or seven "prostie playpens" in Tegucigalpa, and the "wildfire girls" who staff them submit to medical examinations twice weekly. At a popular cantina in the native quarter, I met a cutie-pie dancer named Leticia. Her set-up called for her to entertain no more than three hours; then mingle with the customers.

It was up to her from that point on—whether she chose to spend the night with a favorite man, or take on three, four, or more during the wee hours of morning. A Guerrilla Girl in Magdalena had earlier given me Leticia's name and address, adding:

"She'll make you as happy as any girl in the capital." When I repeated that, Leticia howled with mirth. "Now, Novio (lover), I've got to live up to my publicity. If you can afford ten, I'm yours for the rest of this night."

As a matter of fact, Leticia did measure up to her billing as a passion-flower. Even more in her favor, she escorted me over to a prostie playpen and introduced me to her sister and best girl friend! To show that their hearts were in the right place, they agreed to take turns in "cheering" me up without charge! But for that night only. In return, they explained that I should tell all of my friends and acquaintances about them, their loving natures, and the satisfaction they gave. I was to add that their going rate for a date was ten dollars. With each man being free to choose the form of love-making.

If I were to single out a favorite Central American city (for love-making purposes), my vote would go to Tegucigalpa. Unhesitatingly so. Because in that city the hot-blooded senoritas add plenty of spice to their conversation—before the act. During it, they go over the rainbow and out of this world. And take you with them! You're spent, exhausted, and radiantly happy after a passionate session with them. But with more spicy conversation, loving companionship, and deft "finger manipulation" they soon make you respond again. Then a final time—for extra measure.

Lee Christmas once told a guerrilla comrade that Honduran girls could be carefree and devilish one moment—and a minute later, the most dramatic of females. This I know: they can dramatize the sex act, lend it a stronger degree of fulfillment than any women in Central America.

It should be added that Tegucigalpa has spawned still one other type of play girl. For instance, there are lovely scenic outings from Tegucigalpa to the North Bay Islands—

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Like famed soldier of fortune Lee Christmas, I also hope to die in the arms of a hot-blooded Honduran girl! □

BEDSPRINGS OF LOVE

continued from page 31

Then Lavendar spoke. "Let me shove my gun in his mouth and blow his brains all over the room." But nympho Philomena shook her head and placed her hand on my arm, then brought it down lightly and invaded my palm, stroking gently.

"Let me use him for a while," she said softly, rubbing my belly now. "Then you can dispose of him." She eyed me lustfully. "I haven't had any in so long, Bruce," she told her companion, "you know you're not good in that department. But you stay outside and listen and keep the gun ready. Then to me," Come, lover. Let's see if you're all your body says you are."

"I love these fringe benefits," I said, as I rubbed my hand down her amazingly soft, clear-skinned shoulders.

"But when you're done you'll die."

"I'll go like a man."

The bedroom was right against the wall where I knew Dierdre was listening in the next apartment. When she heard the sounds she'd undoubtedly think I was taking advantage of the lovely redhead's inclination for sex and was having a go at it.

"Come to me, big man," said Philomena from the bed.

"Just what I intend to do," I said,

moving atop her. Her loins thrust hungrily up at me even before I approached. She was exploding.

She had the womanhood to arouse me immediately, but I knew one thing—I wasn't planning to die. We moved together in quick, short jolts. My body was hot—but my mind was cool. Keep thinking. Give Philomena the most mileage out of the trip. Careful now. Don't let it end too soon. Control. Body control. That's the important thing. Make it last. Dierdre next door. Bruce outside with his ready gun. But how to let Dierdre know? Then something clicked inside my brain. *The bed springs! They were playing their own rhythmic concert as we thrust at each other.* Well, I knew what I would do—I'd take over as guest conductor. I hoped Dierdre would be aware of the tempo change.

I went into my beat and the bed springs responded accordingly. Three light jabs. Dot-dot-dot. Three deep thrusts, long and hard. Dash-dash-dash. Three lights ones. Dot-dot-dot. *If you know the Morse code, it stands for S-O-S. Help!* Dierdre knew the Morse Code.

Philomena looked at me as I changed the tempo, enjoyed the variation and began responding to it in kind. Three jabs. Dot-dot-dot. Three thrusts. Dash-dash-dash. Three jabs. Dot-dot-dot. We repeated the pattern again. Again. Again. She was reaching a feverish peak now. Her eyes would roll back out of sight and then appear again. She moaned and mewed and her hips were thwacking vigorously against me. Hold off, I told myself. Make it last. Body control.

Then two sounds occurred simultaneously—a gun shot from the other room and Philomena's scream of ecstacy from under me. Her passion drowned out the gunshot. But when Bruce staggered into the room, a wild look on his face, she snapped out of it. Bruce hit the floor as Dierdre, gun in hand, came into the room, her eyes wide as she saw our sexual embrace.

continued

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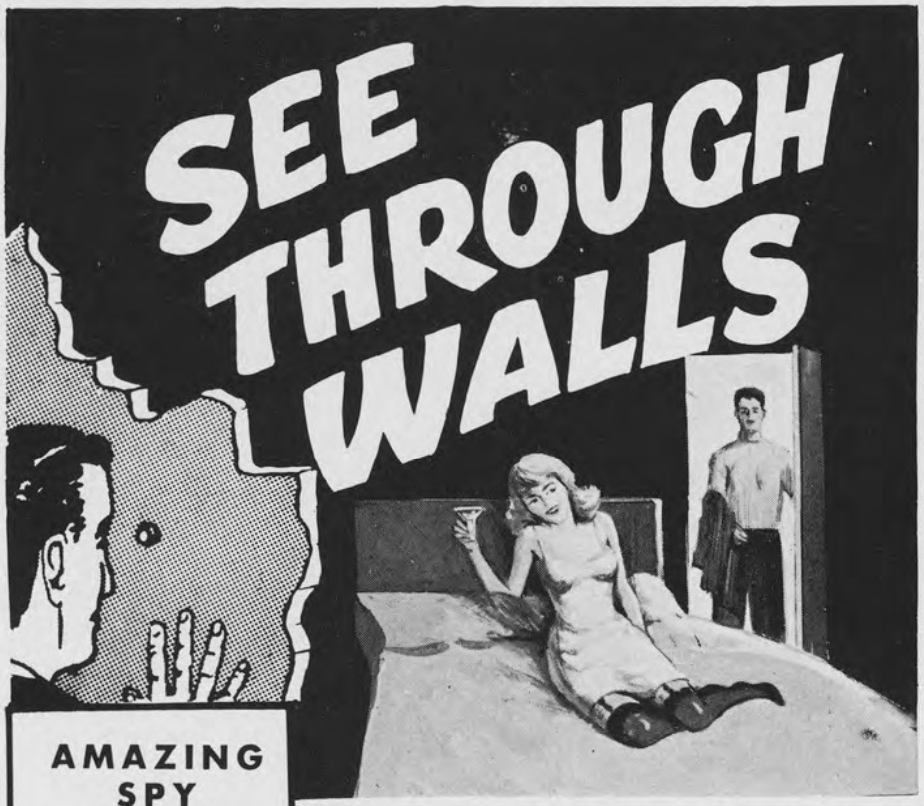

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Philomena thrashed mightly to get free, but I was too strong. Then her arm flashed alongside the mattress and all of a sudden a heavy gun butt hit me on the side of the head, turning me sideways. She slid out from under me and bounded to her feet. But Dierdre snapped out of her spectator role to belt her broadly alongside the head with her pistol.

The redhead groaned and slumped to the floor. Bruce was dead, I could see that. I went to my jacket and took some cuffs out of the pocket, and hooked the readhead to the bathroom doorknob. She'd be secure.

"You got my message," I said to Dierdre. She had a strange look in her eyes. Suddenly I realized I was standing there naked, young and full of life.

"I got the message," she murmured. Then she was in my arms. She hiked up her blouse and offered me the melons hidden there. I accepted. Then we were on the same bed I had shared with Philomena. Dierdre's body was moving with spastic convolutions. "You were wonderful. I'm glad I caught you in time." I don't know if she meant in time to save my life, or before I had completed my mission with the red head. From the sounds that escaped and the look on her face, I figure she meant the latter. Well, you never know.

The bedsprings once again began their rhythmic accompaniment. I don't know what Dierdre's jabs and thrusts and dots and dashes were saying to me in code, but I was getting her message. I was surely getting her message! □

MOVIES AND LESBIANS

continued from page 10

American film producers are by no means the only ones who are producing lesbian films. In fact they can't hold a candle to Italian film producers on this score.

Nowhere is the theme of lesbianism more pronounced than in Italian films. A recent check of upcoming Italian films shows 25 of them either

predominantly or partially centered on the girl-meets-girl theme.

Lesbian features include "The Salamander," "Sensation," "The Sisters," "The Tender Mates," "Check to the Queen," and "Lesbos." Programmed for production this year are "Earthly Paradise," "The Others," "Satana's Dolls," and "Venus."

Reaction to Italy's lust horizon reached a national peak recently when the Vatican newspaper L'Osservatore Romano blasted Italian producers, distributors and exhibitors for giving cinema the face of "a second, immense original sin," proposed its "total rejection" and a mass boycott of Italian cinemas until "the air is purified."

Prominent filmmakers like Vittorio De Sica and Franco Zeffirelli resolutely joined the anti-pornography campaign. Stated the latter: "Pornography in the Italian cinema can no longer be tolerated. We must enroll the numerous responsible filmmakers who feel the same way in a crusade to meet the problem head on . . . unless we act quickly, filmgoers will be conditioned to reject films of artistic and social value." □

SMORGASBORD SEXUALIS

continued from page 43

the culprit for two cents each. Police and troops raided the mosque, in south central Sumatra, to arrest the holy man, Kjai Siar, for "deviating from the teaching of Islam." They discovered the women hidden in bedrooms that were connected by secret passageways to the prayer hall. Siar's slogan must have been *Pray For Sex.*

* * *

"What's Your Hang Up? Blondes? Brew? Bread? There must be more to life." Thus, at least, reads a jazzy ad for "Career as Priest or Brother" in NYU's *Washington Square Journal.*

* * *

The Onassis yacht, says our society informant, is fitted for a queen —is, in fact, equipped with a golden bidet. Sprays champagne? □

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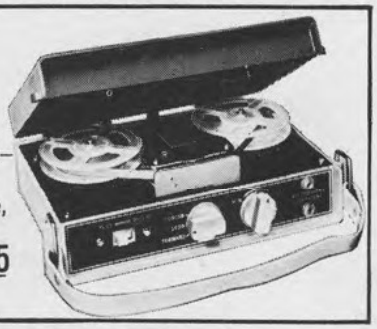

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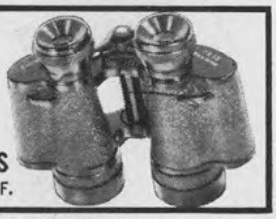

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